**UMBC UGC New Course Request: ART 319 - Space and Place in Public Art & Urbanism**

**Date Submitted:** April 30, 2015  
**Proposed Effective Date:** Spring 2016

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<th>Name</th>
<th>Email</th>
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<tbody>
<tr>
<td>Vin Grabill</td>
<td><a href="mailto:grabill@umbc.edu">grabill@umbc.edu</a></td>
<td>X52150</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Preminda Jacob</td>
<td><a href="mailto:premindajacob@umbc.edu">premindajacob@umbc.edu</a></td>
<td>X53716</td>
<td>Visual Arts</td>
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### COURSE INFORMATION:

<table>
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<tr>
<th>Course Number(s)</th>
<th>Formal Title</th>
<th>Transcript Title (&lt;30c)</th>
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<tbody>
<tr>
<td>ART 319</td>
<td>Space and Place in Public Art &amp; Urbanism</td>
<td>Public Art &amp; Urbanism</td>
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**Recommended Course Preparation:**

ART 216 OR ENTR 200 OR ENTR 201

**Prerequisite:**

NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a “D” or better.

ART 216 OR ENTR 200 OR ENTR 201

**Credits:**

3

**Repeatable?**

☐ Yes  X No

**Max. Total Credits**

3  

This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

**Grading Method(s):**

X Reg (A-F)  ☐ Audit  ☐ Pass-Fail

### PROPOSED CATALOG DESCRIPTION (no longer than 75 words):

This course studies the production and reception of public art. Through case studies, encompassing a range of public art forms, from ephemeral actions to monumental sculpture, we examine the spatial, social and political impact of public art in urban locations. Investigations of public art are conducted through reviewing theories of space and place as well as through practical experience, whereby teams of students collaborate with Baltimore community leaders to propose and execute public art projects.

### RATIONALE FOR NEW COURSE:

Five rationales for making this a regular course offering are as follows:

1) The course includes a civic engagement component that reflects one aspect of UMBC’s mission which aims to expose students to the practical applications of their course content and skills by learning with and from community partners.

2) The course has been offered three times thus far as a Special Topics course. Each time, the course was fully enrolled and was enthusiastically received by the students.

3) Students can count this course toward an Entrepreneurship Minor. I received an *Entrepreneurship & Innovation Curriculum* grant in 2014 in order to convert this special topics course into a regular course offering.

4) This course would increase the art history course offerings for 300 level courses. All Visual Arts majors (approximately 350 + students) are required to take two 300 level art history courses.

5) The course content is in the area of expertise of the faculty member teaching the course. At the same time, the material is broad enough that it would be possible to find a part-time faculty member to teach a version of the course content.

### ATTACH COURSE OUTLINE (mandatory):

The course outline is attached. This course would be offered every Spring semester.
Hi Preminda,

As we discussed, if the UGC approves your new course ART 319 it will be included as one of the approved electives in the ENTR Minor.

Thanks for your interest in developing this course.

Best,
Vivian

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Vivian Armor, Director
Alex. Brown Center for Entrepreneurship
University of Maryland, Baltimore County
1000 Hilltop Circle, PUP 125
Baltimore, Maryland 21250
410-455-5740
armor@umbc.edu
Space + Place in Public Art + Urbanism

UMBC Spring 201X
ART 319 – XXX days 9:30 – Noon; Fine Arts Rm XXX
Professor: Dr. Preminda Jacob Premindajacob@umbc.edu Fine Arts 462B; X53716

What is public art?
How do artists integrate public art in urban spaces?
When does public art foster a sense of place within the city?
What is the relation between public art and communities?
Why is public art controversial?

This course is about our encounters with contemporary art on city streets. Political and economic forces in cities generate public art. But these volatile forces are often also responsible for the destruction of art in public places. In a series of case studies encompassing a range of public art forms, from ephemeral actions to monumental sculpture, we will examine the spatial, social and political impact of public art in urban locations. Our analyses of public art will be conducted within a theoretical framework informed by the writings of key thinkers on the concepts of space and place in the postmodern era.

Our investigation of public art this semester will include a practical component (PRAC 096) whereby students will collaborate with community leaders in three Baltimore locations to propose and execute a public art project. Students will receive a “service notation” on their transcripts for this civic engagement component of the course that is supported by an “Entrepreneurship & Innovation Curriculum” grant from UMBC.
Course expectations

Class Participation:
This is a seminar course so you will be required to:
• Participate fully in discussions of the assigned reading material and the visuals shown in class.
• Work with a team of your peers on a research project.

Reading / Viewing Assignments:
The articles and films listed in the course outline are on electronic reserve available as pdfs accessible from the Blackboard site for this class (look under “Course Documents”) or from the Library Home page (under “Course Reserves”). To open each pdf you must enter:
User Name: XXX (lowercase; no spaces); and Password: XXX The username and password must be entered as shown; all as one word and in lowercase letters.

Mid-Term and Final Exams:
You are required to complete two take-home exams, each consisting of six short answers (one double spaced page per question). The mid-term exam will be based on the readings/viewings completed during the first half of the semester and the final exam will be based on the readings/viewings completed during the second half of the semester.

Research Projects: (see Blackboard for guidelines)
The main written assignment for this course will consist of two research projects.
• For the first research project you are required to work four or five of your peers on a community public art project. Each student will also separately complete a peer evaluation questionnaire. The community public art project will entail meeting with community leaders, drafting a project proposal, executing the project and evaluating your community public art project in an oral presentation and written summary. I have set aside three classes for site visits. You should expect to spend an additional 15 hours outside the class hour on this project. (for additional details see appendix 1 at the end of the syllabus)
• The second research project, conducted independently, must be in the form of a five-page paper (1250 words in length). The paper can be based on the analysis of a public art project of your choice, a proposal for a public art project for a particular site or a public art manifesto, Your paper must reference theories on space, place and urbanism that you have read and discussed in class during the semester.

<table>
<thead>
<tr>
<th>Grading:</th>
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<tr>
<td>Attendance, Class participation, Presentation:</td>
<td>20%</td>
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<tr>
<td>Mid Term Exam (Take Home):</td>
<td>15%</td>
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<tr>
<td>Team Project (Participation, Execution, Presentation, Documentation, Evaluation):</td>
<td>35%</td>
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<tr>
<td>Final Exam (Take Home):</td>
<td>15%</td>
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<tr>
<td>Independent Research Paper:</td>
<td>15%</td>
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Attendance:
Take responsibility for your education! Attend class punctually and regularly. Three or more unexcused absences will result in an “F” for the Class Participation section of the grade.
NOTE: NO INCOMPLETES will be given in the course. EXTENSIONS on papers or presentations will result in a drop in your letter grade. Please remember that I am available to help you work out any problems you encounter with the course material and assignments.
COURSE GOALS

Over the course of the semester you will engage in the study of historical, critical writings on public art and urbanism. This, combined with the hands-on experience of executing a public art project, will enable you to develop a conceptual grasp of the role of public art in the public life of urban spaces.

COURSE OUTLINE

At my discretion, I may add or delete readings and viewings to the list below. The readings are grouped into three sections.

- The readings in Part 1 explain the distinctions between space and place, public and private and examines the term ‘urbanism’ as it pertains to public art.
- The readings in Part 2 analyze the city as a site for public art and focuses on how art can integrate with, or intervene in, pre-existing city design.
- The readings in Part 3 scrutinize the spatial, social, economic and political contingencies of public art.

For full citations of the readings and viewings listed below please see appendix 2 at the end of this syllabus.

WEEK 1

Introduction to the course: Review the syllabus - Course goals, policies & expectations.

2. Listen to A Letter from New York (Sound Art piece) and View Needle Woman a performance piece by artist Kimsooja. [http://www.youtube.com/watch?v=1srBpUlcuKY](http://www.youtube.com/watch?v=1srBpUlcuKY)

Part 1 (TERMINOLOGY)

WEEK 2


WEEK 3

5. Review the projects designed by students at SAIC (School of the Art Institute of Chicago) [http://publicartnow.wordpress.com/](http://publicartnow.wordpress.com/) (click on the tab “Projects” and then click on items in the drop down menu to review individual projects)

**WEEK 4**

**SITE VISIT** with community partners — meeting to discuss how your team can participate in your community partner’s anticipated or on-going projects

**WEEK 5**


**ARTISTS:**
Five Films about *Christo and Jeanne-Claude*. UMBC DVD – UMDVD 3098. (You only need to view ONE Project).
*Michael Rakowitz* The Worst Condition is to pass under a sword which is not one’s own [http://we-make-money-not-art.com/archives/2010/02/the-worst-condition-is-to.php#.Uh1dreAgN6I]


*Mierle Laderman Ukeles, Agnes Denes, Krystof Wodiczko, InSite (San Diego), Anish Kapoor (Cloud Gate)*

**WEEK 6**


**ARTISTS:**
*Third Ward TX (DVD).* *(Rick Lowe)* UMDVD 7567
*Judy Baca*. *A World of Art*: UMBC Video – UMVID 4043
*Julian Beever, Liu Bolin, Rirkrit Tiravanija, Nils Norman, Fritz Haeg, Michael Rakowitz*
Burning Man Festival
*Mapping Baybrook* – by UMBC professors — Steve Bradley and Nicole King
http://mappingbaybrook.org/

HIGHWAY TO NOWHERE’ in Baltimore
Janet Zweig’s Public Art Album on Vimeo:
Janet Zweig’s Public Art Album on YouTube:
http://www.youtube.com/playlist?list=PLA152DD11E7EA0B02&feature=plcp

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**WEEK 7**

**SITE VISIT** with community partners — to discuss possible proposals of projects with your community partner and have one proposal approved by the community partner.

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**WEEK 8 — SPRING BREAK**

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**Part 2 (FROM ‘ART IN PUBLIC SPACES’ TO ‘PUBLIC ART IN PLACE’)**

**WEEK 9**


**TEAM PROJECT PROPOSALS AND BUDGET DUE TODAY.**

**MID-TERM EXAM WILL BE HANDED OUT TODAY**

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**WEEK 10**

ARTISTS:
5. **Rem Koolhaas**, “Junkspace”; **Gordon Matta Clark**: The Highline in NYC

WEEK 11

Students will select ONE of the following cities and report to the class on the specified readings/viewings.

5. Koolhaas, Rem. Lagos Wide and Close. (Instructor’s copy of DVD)
7. Walker Lucy. Wasteland—a public art project in RIO DE JANEIRO by Vik Muniz
   • Gagan Gill “Sleepless in Delhi.” P. 130.
   • Monica Narula “Slow Shutter/Full Open” pp. 131-135.
   • Parvati Sharma “decoded+delhi+denuded=Google+Search” pp. 159-163.
   • Sopan Joshi “Cancer Wards” pp. 171-176.
   • internal@sarai.net (multiple authors) “This Year, This City.” Pp. 350-358

OTHER RESOURCES: YOU TUBE VIDEOS ON ‘FILTHY CITIES’ (Medieval London); ‘CITIES ON SPEED’ – Cairo & Mumbai.
Part 3 – CONTINGENCIES OF PUBLIC ART

WEEK 12


STUDENTS: REPORT ON PROGRESS OF PROJECTS

WEEK 13


WEEK 14

SITE VISIT with community partners – to wrap up the project and discuss successes and failures of the community partnership/ collaboration

WEEK 15

STUDENTS: EVALUATE THEIR PROJECTS IN CLASS

FINAL EXAM WILL BE HANDED OUT TODAY

EXAM WEEK

Final papers (Research Project 2) are due. Email WORD or PDF attachments to PremindaJacob@umbc.edu
APPENDIX 1:

TEAM PROJECT GUIDELINES

Deadline for Completion: December May, 2015

PROJECT GOALS

Funded by an Entrepreneurship and Innovation Curriculum grant from UMBC, this course links teams of students with communities in five Baltimore locations (the Benjamin Banneker Historical Park and Museum, Living Classrooms, the Friends of Patterson Park, the Monument Quilt project by FORCE, an artists’ collective and a Baltimore murals project conducted by Open Society award grantee, Charlotte Keniston). In dialog with their community partners students research, propose and execute a public art project. The experience enables students’ entrepreneurial skills and provides them an opportunity to find innovative solutions to a given problem. Most importantly, students gain awareness of communities outside the university where their particular knowledge and skills can find practical applications.

To complete the projects students will be required to:

1. SIGN UP FOR A “0” CREDIT PRAC 096 COURSE.
2. Research and creatively analyze their assigned site
3. Identify critical issues of concern to community residents
4. Propose a feasible, creative, sustainable visual art project that is approved by the community partners and approved for funding by Preminda and Charlotte.
5. Chart a timeline for the project to ensure that it can be completed within the semester.
6. Identify available assets, resources, and materials to complete the project.
7. Suggest a maintenance plan for the project.
8. Implement the project.
9. Present informal progress reports on the project in class during the semester.
10. AS A TEAM, submit an illustrated, written and oral report and evaluation of the project.

APPENDIX 2:

FULL CITATIONS OF THE READINGS/VIEWINGS IN THE COURSE OUTLINE:

UMBC MEDIA

Andrew Garrison. Third Ward TX (DVD). Welcome Home Productions with ITVS and Houston PBS. Call Number: UMDVD 7567
Bendau, Marlo (directed) Judy Baca. A World of Art: Works in Progress Series, #8. Oregon Broadcasting Production in association with Oregon State University. UMBC Video – UMVID 4043


ARTICLES:


Gagan Gill “Sleepless in Delhi.” P. 130. 
internal@sarai.net (multiple authors) “This Year, This City.” Pp. 350-358
Monica Narula “Slow Shutter/Full Open” pp. 131-135.
Parvati Sharma “decoded+delhi+denuded=Google+Search” pp. 159-163.
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